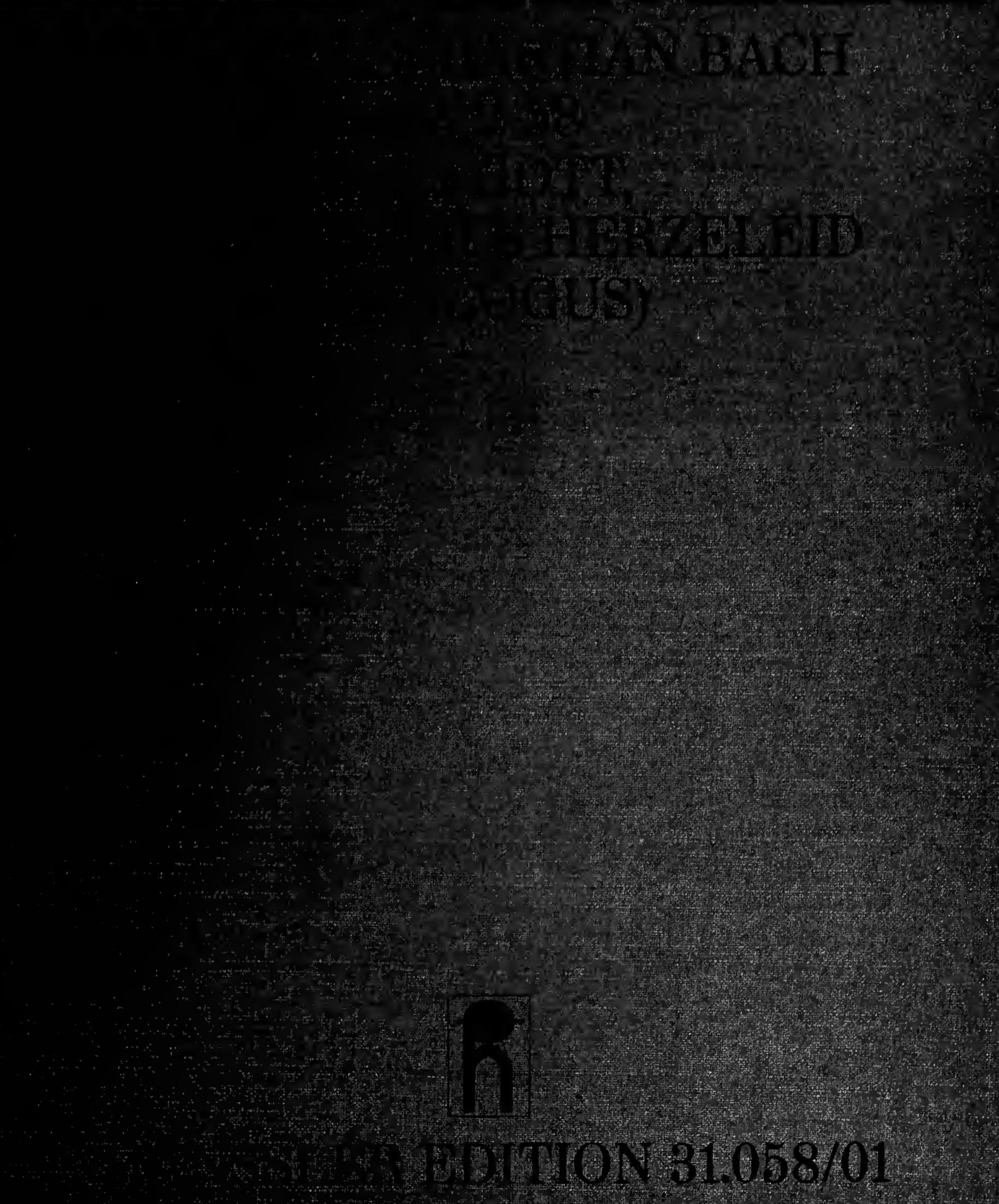
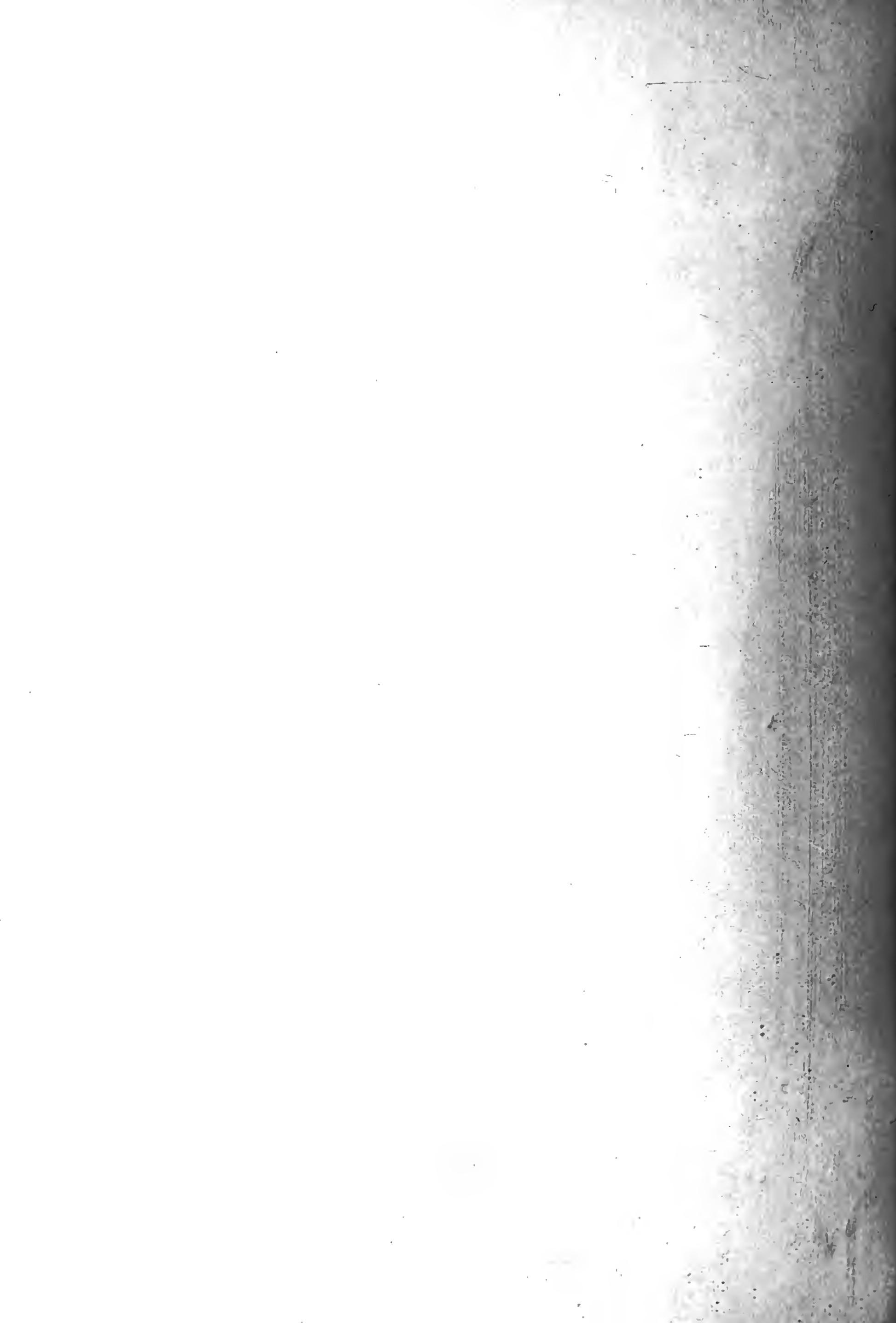


# DIE BACH KANTATEN



EDITION 31.058/01



# DIE BACH KANTATE

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JOHANN  
SEBASTIAN BACH

BWV 58  
ACH GOTT, WIE MANCHES  
HERZELEID  
(DIALOGUS)

Kantate zum Sonntag nach Neujahr  
herausgegeben von Reinhold Kubik

Hänssler-Verlag·Neuhausen-Stuttgart·HE 31.058/01

# Vorwort

In seiner Reihe „Stuttgarter Bach-Ausgaben“ legt der Hänsler-Verlag eine Neuausgabe der rund zweihundert erhaltenen Kirchenkantaten von Johann Sebastian Bach vor, die in erster Linie der musikalischen Praxis dienen soll. Nicht zu allen Kantaten Bachs gibt es derzeit käufliches Aufführungsmaterial, Taschenpartituren und leicht spielbare Klavierauszüge. Hier Abhilfe zu schaffen, ist ein Hauptanliegen des Verlags. Von jeder Kantate erscheinen daher Partitur, Taschenpartitur, Chorpartitur, Orchesterstimmen und Klavierauszug.

Dieses kurze Vorwort kann nicht über die Werke selbst, über ihre Entstehung, über Text und liturgische Aufgabe, Überlieferung und Quellenlage berichten. Dazu sei auf Alfred Dürrs grundlegende Darstellung verwiesen (Die Kantaten Johann Sebastian Bachs, Bärenreiter/dtv, 1971). Aufgabe dieser Einleitung ist es vielmehr, die grundsätzlichen Überlegungen der Herausgeber zur Textgestaltung im Zusammenhang mit der Zielsetzung dieser Neuausgabe zu skizzieren.

Die Überlieferung der Kantaten Bachs stellt jeden Herausgeber vor kaum lösbarer Probleme. Die besonderen Umstände bei der Herstellung des Quellenmaterials (vgl. dazu Dürr, S. 66–67) bringen Schwierigkeiten mit sich, wie sie in den bereits publizierten Kritischen Berichten der Neuen Bach-Ausgabe anschaulich vor Augen geführt werden: Partiturautographe – soweit überhaupt vorhanden – und originale Stimmensätze widersprechen einander nicht selten, bei Stimmendoubletten treten erhebliche Differenzen auf, sogar von Bach eigenhändig überarbeitete Stimmen können Unstimmigkeiten enthalten. So kommt es bisweilen vor, daß ein- und derselbe Takt in vier widersprüchlichen Fassungen überliefert ist, die – von der Quellenlage her – annähernd gleichwertig sein können. An diesem Punkt bereits ist der Herausgeber gezwungen, für die Auswahl der Lesart, die er in seine Ausgabe aufnehmen möchte, strukturelle, formale, stilistische oder spieltechnische Kriterien heranzuziehen. So aufschlußreich also einerseits das originale Aufführungsmaterial einer Bachkantate sein kann, so wenig entbindet es andererseits von Entscheidungen, die aufgrund möglichst umfassender musikalischer und historischer Kenntnisse zu treffen sind.

Neben der Widersprüchlichkeit der Quellen stellen Flüchtigkeiten und graphische Ungenauigkeiten eine weitere Schwierigkeit dar. So setzen Bögen oft zu spät an oder hören zu früh auf. Hier lösen sich Unstimmigkeiten mitunter, wenn man die Quellen weniger mit der Lupe als mit musikalischem Sachverstand liest; bei Streicherstimmen kann man zusätzlich durch Überprüfung der Bogenführung eine Entscheidungshilfe gewinnen, wie dies Georg von Dadelsen vorgeschlagen hat („Abstrichregel“). Ebenso häufig ist in den Handschriften die Stellung von dynamischen Angaben unpräzise oder gar sinnwidrig. Unsere Ausgabe will versuchen, die mögliche Kluft zwischen dem Augenschein und dem Gemeinten im Hinblick auf gute Spielbarkeit und strukturelle Schlüssigkeit zu überbrücken.

Schließlich sei auf die für Handschriften des 18. Jahrhunderts typische Unvollständigkeit hingewiesen. Dynamik, Artikulation und andere Spielanweisungen sind nicht immer und überall konsequent dort, wo sie gelten sollen, ausgeschrieben, so daß unsere Edition auf notwendige Ergänzungen nicht verzichten kann.

Widersprüchlichkeit, Ungenauigkeit und Unvollständigkeit: diesen drei Problemen sieht sich der Herausgeber von Bachkantaten gegenüber, der einen Notentext erstellen möchte, welcher heutigen Musikern ohne weitere „Einrichtung“ als Grundlage für eine Aufführung dienen kann. Unterläßt es der Editor, Unstimmigkeiten zu bereinigen, Ungenauigkeiten richtigzustellen und Fehlendes zu ergänzen, so werden dies die Spieler oder Dirigenten nach ihrem Gutdünken tun, oder aber – was noch schlimmer wäre – eine Edition, die sich als „Urtext“ ausgibt, im übrigen aber musikalisch widersprüchlich und unvollständig ist, für den Willen Bachs halten.

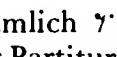
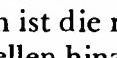
Um die Preise der Partituren möglichst niedrig halten zu können, müssen wir leider davon absehen, die Ergebnisse unserer Quellenarbeit in Revisionsberichten zu kommentieren oder durch graphische Differenzierung im Notentext zu verdeutlichen. Wir sind aber der Überzeugung, daß die bereits erschienenen bzw. noch zu erwartenden Kritischen Berichte der Neuen Bach-Ausgabe dem interessierten Musiker alle Fragen zur Beschaffenheit der Quellen beantworten können.

Im Sinne ihrer Zielsetzung gibt unsere Ausgabe mitunter Ausführungshinweise. Für schwer zu besetzende Instrumente (z.B. Zink, Hörner in hoch E) werden auch Stimmen für heute gängige Instrumente, die für die Ausführung in Frage kommen, vorgelegt. Aus diesem Grunde sind alle Stimmen in der Partitur klingend notiert. Es werden nur Schlüssel verwendet, welche heutigen Musikern vertraut sind. Die bei Bach inkonsequent gesetzten Silbenverteilungsbögen in den Singstimmen werden eliminiert und erscheinen auch nicht in den colla voce geführten Instrumentalstimmen der Schlußchoräle. Die Verbalkungen sind vereinheitlicht, Dynamik und Artikulation ergänzt bzw. angeglichen, wo dies sinnvoll erschien. Der Generalbaß ist in einfacher Weise ausgesetzt. Hier wie beim Auszieren von Dacapo-Teilen mögen Spieler und Sänger entsprechend den Gepflogenheiten der Bachzeit ein improvisatorisches Element einbringen. Die Besetzung der Continuo-Gruppe (Violoncello, Kontrabass, Fagott, Orgel/Cembalo) sollte sich in erster Linie an klanglichen Gesichtspunkten orientieren (Größe und Nachhall des Raumes, Relation von instrumentaler und vokaler Besetzungsstärke, auch am Können der betreffenden Spieler); allgemein gültige Regeln können dafür nicht gegeben werden. Bei Rezitativen wird die textierte Singstimme auch in den Instrumentalstimmen mitgeteilt, um die Begleitung zu erleichtern. Schließlich wird eine sangbare englische Übersetzung unterlegt.

## Hinweise zu BWV 58

Der hier wiedergegebene Notentext von BWV 58 ist die Umarbeitung (1733/34) einer verlorengegangenen Kantate (1727), die an dritter Stelle eine andere Arie enthielt und ohne den Oboenchor (Oboe I, Oboe II, „Taille“ = Oboe da caccia) gesetzt war. Eine Aufführung ohne Oboenchor wäre durchaus möglich.

Im 1. Satz notiert Bach – dem Brauch seiner Zeit entsprechend – weder punktierte Pausen noch Doppelpunktierungen. Das musikalische Geschehen ist aber von dem latenten

Rhythmus  bestimmt. Daher müssen Formeln wie  und  anders gespielt werden, als sie notiert sind, nämlich  und . Unsere Ausgabe bietet in der Partitur einige entsprechende Hinweise; in den Stimmen ist die richtige Ausführung bei sämtlichen betroffenen Stellen hinzugefügt.

# Preface

The Hänsler-Verlag in its series "Stuttgarter Bach-Ausgaben" presents a new edition of the c. 200 church cantatas by Johann Sebastian Bach that are known to us. The aim of the series is in the first instance to meet practical needs. At the present time it is not possible to buy performing material, pocket-scores or easily playable piano reductions of all of Bach's cantatas. It is with this in mind that the publisher has launched the series – and full score, pocket score, vocal score, piano reduction and instrumental parts for each cantata are being printed.

This short Preface cannot go into the individual works, or when and for what event they were composed, how and where they have survived, nor provide details of the sources available. For those interested in such matters we recommend Alfred Dürr's standard reference work, ("Die Kantaten Johann Sebastian Bachs", Bärenreiter-Verlag /dtv,<sup>1</sup> 1971). The aim of this introduction is rather to outline the editorial basis and the objectives of the series as a whole.

The available source material presents immense problems to any editor of Bach's cantatas. The very nature of the sources (cf Dürr, p. 65 f) is in itself problematic, as the Critical Commentaries to the *Neue Bach-Ausgabe* have vividly shown. Autograph scores – in so far as they have survived – and the original instrumental and vocal parts are often different from each other and duplicate copies are frequently highly discrepant, even those that Bach himself had revised with his own hand. In some cases the same bar may have survived in four different versions, all of which could be said to be virtually equally valid as source readings. Where this happens, the editor is forced to make a decision on the basis of structural, formal, stylistic or technical considerations as to which version is to appear in his edition. We see that no matter how informative the original performing material may be, it in no way absolves the editor from making decisions that demand considerable musical and historical awareness.

A further difficulty arises from the discrepancies in the sources deriving from copyist's errors and inaccuracies. Slurs are often placed ahead or behind their proper place. Such errors are easier resolved by musical good sense rather than painstaking scrutiny. In the case of stringed instruments such decisions can be made easier by examining bowing principles of the time – as has been suggested by Georg von Dadelsen ("down-bow principle"). The Manuscripts are no less imprecise or contradictory in the dynamic markings given. In these editions we aim to bridge the gap between what is given and what was intended, by providing a solution that is agreeable to the performer and consistent with the structure of the item.

Furthermore 18th century manuscripts are frequently incomplete. Dynamics, articulation and other markings are not always to be found where they really belong and in these editions we have not hesitated to add them where analogy justifies it.

Discrepancies, inaccuracies and incompleteness – these three problems confront any editor of Bach cantatas attempting to provide a score that can be used for modern performance purposes. If the editor declines to amend, correct or add what is missing he leaves the job to the discretion of the performer or conductor – or worse still, he publishes an edition as an "urtext" that is supposed to reflect Bach's intentions, but is full of discrepancies and omissions.

Unfortunately, for technical reasons, it is not possible for all the source reading variants to be given in the scores or explained in Critical Commentaries. We are convinced, however, that the Critical Commentaries already available or soon to be published as part of the *Neue Bach-Ausgabe* will provide those interested with all they will need to know about the various source readings.

In keeping with its broad objectives this series also provides practical recommendations. Instruments that are no longer readily available (such as cornetti or horns in high E) are given reasonable alternatives. For this reason all parts are shown in the score in the pitch at which they sound, and only those clefs are used that are familiar to performers today. Slurs over notes belonging to the same syllable, that appear erratically in Bach's own scores, have been eliminated altogether and are not included in the final chorales where the instruments play *colla parte*. Beaming has been standardized, dynamics and articulation markings have been added or adjusted where this seemed justified. The realization of the *Basso continuo* has been kept simple. Here, as in the ornamentation of *da capo* sections in the arias, scope is left for the improvisatory skill of the performer, in keeping with performance practice in Bach's time. The size and nature of the Continuo group (cello, double-bass, bassoon, organ/harpsichord) should be determined primarily by acoustic consideration (size of the church or hall, reverberation period, relative size of choir and orchestra, not to mention the technical ability of the players involved); no universal rules can be given. In the recitatives the text of the vocal part is also given in the instrumental parts, for the ease of the players. An English performing text has also been included.

## Remarks on BWV 58

This edition's musical notation of BWV 58 is the rewritten version (1733/34) of a lost cantata (1727) in which the third movement comprises a different aria, and which was composed without oboe parts (Oboe I, Oboe II, *Taille* or Oboe da caccia). A performance omitting the oboes would be quite feasible.

In the first movement Bach notates neither dotted rests nor double dotting, in accordance with contemporary practice. The music is, however, determined by the latent rhythm



and and must be played differently from how they

are notated: as and . The score in our publication offers several appropriate indications; the correct execution has been added in all the corresponding places in the parts.

Vienna, 1981

Reinhold Kubik  
English translation:  
Derek McCulloch

Zu diesem Werk liegen folgende Materialien vor:

Partitur = Orgelstimme (HE 31.058/01)

Taschenpartitur (HE 31.058/07)

Klavierauszug (HE 31.058/03)

Violino I (HE 31.058/11)

Violino II (HE 31.058/12)

Viola (HE 31.058/13)

Violoncello/Contrabbasso (HE 31.058/14)

Oboe I (HE 31.058/21)

Oboe II (HE 31.058/22)

Oboe da caccia (HE 31.058/23)

Langspielplatte, Bestell-Nr. 98.658 (zusammen mit BWV 72, auch enthalten in Kassette 8 – Bestell-Nr. 96.977), mit Einführung in die Kantate

(Ausführende: Reichelt, Schöne; Gächinger Kantorei Stuttgart, Bach-Collegium Stuttgart; Leitung: Helmuth Rilling)

# Ach Gott, wie manches Herzeleid (Dialogus)

## BWV 58

### 1. Duetto

Johann Sebastian Bach  
(1685–1750)

Adagio

Oboe I

Oboe II

Oboe da caccia

Violino I

Violino II

Viola

Soprano

Basso

Basso continuo

6 6 6 6 6 6 4 7 5 4 3

4 2

A musical score page featuring three staves of music. The top two staves are treble clef and the bottom staff is bass clef. The music is in common time. Measure 6 starts with a forte dynamic (F) and includes grace notes and slurs. Measure 7 begins with a dynamic of 6. Measures 8 and 9 start with dynamics of 6 and 5 respectively. Measure 10 starts with a dynamic of 6. The score includes various performance instructions like 'tr.' (trill) and dynamic markings such as 7, 6, 5, 4+, 2, 7, 6, 6, 4b, 2, and 5b.

12

7

p

p

Ach  
O

4

7

5b

7b 6 5 6 4b 6 6 6 4 5

18

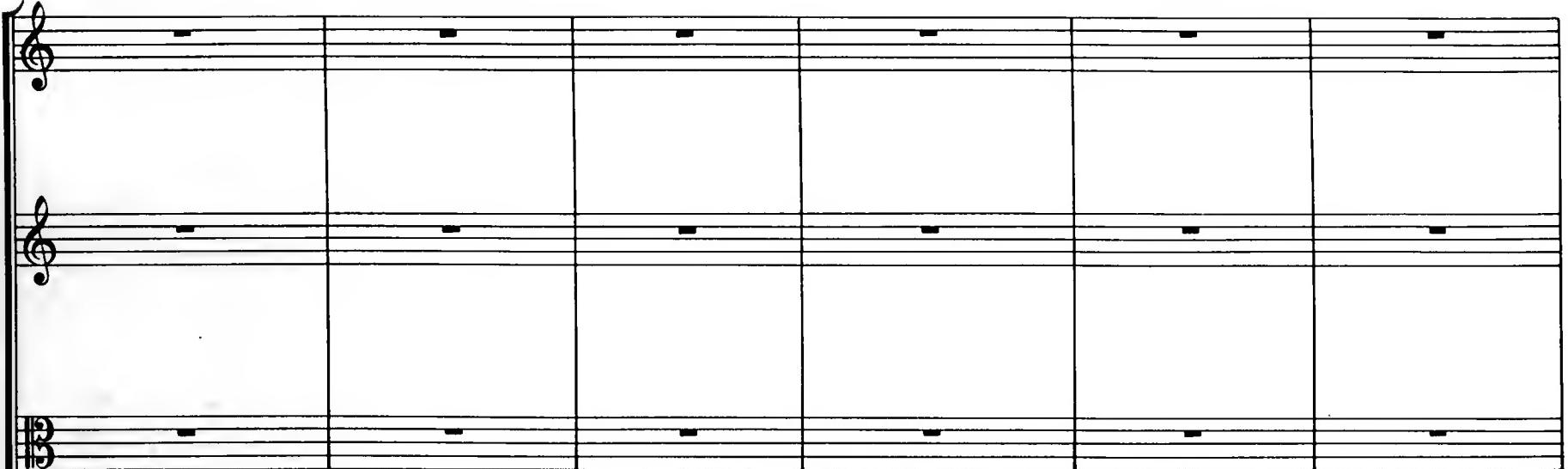
8

Gott, wie man - ches Her - ze - leid  
God, what glut - of care \_\_\_\_ and pain

Nur Ge - duld, Geduld, mein Her - ze, Geduld,  
O be still, be still, my spir - it, be still,

*p*

6 6 6 6 6 6 6 4 5 6 7b 4b 3 6 2



tr



- Geduld, mein Her - ze,  
- be still, my spir - it, -      nur Ge - duld, \_\_  
                                      O be still, \_\_      nur Ge - duld, \_\_  
                                      O be still, \_\_

be - geg - net mir zu  
op - press - es me in

nur Ge - duld, Geduld, mein Herze, Geduld, mein Her - ze, Ge - duld,  
O be still, be still, my spir-it, be still, be still, my spir - it, be still,

5 4 6 4 2 6 5 6 5 5 4 3 5 6 7 4 5 6 7 4 5 6 5 5 5 5

A blank musical score consisting of two staves. The top staff begins with a treble clef and five horizontal lines. The bottom staff begins with a treble clef and five horizontal lines. Both staves have vertical bar lines dividing them into six measures. The bass clef is located at the bottom left corner of the page.

A musical score for piano, featuring three staves. The top two staves use the treble clef, while the bottom staff uses the bass clef. The score is divided into six measures. Measures 1 and 2 begin with eighth-note patterns. Measure 3 starts with a single note followed by eighth-note pairs. Measures 4 and 5 continue with eighth-note patterns, each containing various accidentals such as sharps and flats. Measure 6 concludes with a single note followed by eighth-note pairs.

*die - ser  
this hard* Zeit! time!

— Geduld, mein    Her - ze, es ist    ei - ne —    bö -    -    - se, ei-ne bö    - se,  
— be still, my    spir - it, it is    a    most    e -    -    - vil, a most e    - vil, e    - vil

42

12

*f*

*ff*

*f*

A musical score for three staves: Treble, Alto, and Bass. The Treble staff starts with a forte dynamic (f). The Alto staff follows with a forte dynamic (f). The Bass staff begins with a forte dynamic (f). The music consists of six measures per staff, featuring eighth-note patterns and rests.

Zeit!  
*time!*

Musical score page 13, measures 48-53. The score consists of six staves. Measures 48-52 show three staves of treble clef, one staff of bass clef, and two staves of bass clef. Measure 53 shows two staves of treble clef and two staves of bass clef. The music includes various note heads (solid black, open, etc.), stems, and rests. Measure 53 includes a harmonic analysis at the bottom.

48

13

6 5 6 5 6 4 2 7 6 6 4 5 5 6 8 7 2

54

14

54

14

p

p

p

p

Der  
The

p

5

7

$\delta$  5b

8

7b

5

6

2

4  $\delta$

6

6

5

p

59

schma - le Weg\_\_\_\_ ist Trüb - sals voll,  
 nar - row way\_\_\_\_ is full of grief  
 Doch der\_\_\_\_ Gang zur Se-lig - keit, zur Se -  
 But the\_\_\_\_ way to God's reward, to God's\_\_\_\_

7 8 4 5 6 6 5 4  
 6 4 3 4 4 6 6 5

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in treble and bass clef, and the piano part is in bass clef. The music consists of five measures. The first three measures are mostly rests. The fourth measure begins with a melodic line in the soprano and alto voices, with eighth-note patterns. The fifth measure continues this pattern, with dynamic markings 'tr.' (trill) over the soprano's notes. The piano part is present in the bass line throughout.

- lig - keit, doch der \_\_ Gang  
re - ward, but the \_\_ way

A continuation of the musical score from the previous page. It shows the vocal parts (Soprano, Alto, Tenor, Bass) and the piano part. The piano part includes harmonic analysis below the staff, showing Roman numerals (IV, V, I) and other symbols (7, 5, ♯). The vocal parts continue their melodic line, and the piano part provides harmonic support.

— zur Se - lig - keit, zur Se - lig - - keit, der Gang \_\_\_\_\_ zur Se - lig - - keit führt \_\_\_\_\_  
 — to God's re - ward, to God's re - - ward, the way \_\_\_\_\_ to God's re - - ward leads \_\_\_\_\_

6                  4                  6    6      5b                  7b 6                  5                  7      b

Musical score page 18, system 74. The top staff shows three measures of piano music with dynamic markings f, f, and f. The bottom staff shows three measures of vocal music with eighth-note patterns.

Musical score page 18, system 74. The top staff shows three measures of piano music with eighth-note patterns. The bottom staff shows three measures of vocal music with eighth-note patterns.

den that ich leads zum to Him ev - mel er -

Musical score page 18, system 74. The top staff shows three measures of piano music with eighth-note patterns. The bottom staff shows three measures of vocal music with eighth-note patterns. The lyrics "zur Freu - joy" are written below the vocal line.

Musical score page 18, system 74. The top staff shows three measures of piano music with eighth-note patterns. The bottom staff shows three measures of vocal music with eighth-note patterns. Measure numbers 7, 5, 4, 2, 7, 4, 6, 5, and 6 are indicated below the staff.

wan - dern  
last - ing

soll.  
life.

- de nach dem Schmer -  
— be-yond the tor -

- ze, zur Freu - de nach dem  
- ment, to joy be-yond the -

6 8 7 5  
4

5b 7b  
b

6b 7b  
5b

6b 6  
5b

7

20

*tr*

f

f

f

Schmerze, nur Ge-duld, Geduld, mein Herze, es ist ei - ne bö - se Zeit!  
*tor - ment. O be still, be still,* my spir-it, it is a \_\_\_\_\_ most e - vil time!

9 8 7 5<sub>b</sub> 7<sub>b</sub> 6 4<sub>b</sub> 5 4<sub>b</sub> 2 6<sub>b</sub> 5 4 3

*f*

Musical score page 21, measures 88-93. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measures 88-90 show a repeating pattern of eighth-note pairs and sixteenth-note pairs. Measure 91 begins with a single eighth note followed by a sixteenth note. Measure 92 starts with a single eighth note followed by a sixteenth note. Measure 93 continues the pattern.

Musical score page 21, measures 94-97. The pattern from measures 88-93 continues. Measure 94 starts with a single eighth note followed by a sixteenth note. Measure 95 starts with a single eighth note followed by a sixteenth note. Measure 96 starts with a single eighth note followed by a sixteenth note. Measure 97 continues the pattern.

Musical score page 21, measures 98-100. The pattern from measures 88-93 continues. Measure 98 starts with a single eighth note followed by a sixteenth note. Measure 99 starts with a single eighth note followed by a sixteenth note. Measure 100 continues the pattern.

Musical score page 21, measures 101-105. The pattern from measures 88-93 continues. Measure 101 starts with a single eighth note followed by a sixteenth note. Measure 102 starts with a single eighth note followed by a sixteenth note. Measure 103 starts with a single eighth note followed by a sixteenth note. Measure 104 starts with a single eighth note followed by a sixteenth note. Measure 105 continues the pattern.

6 6 6 6 6 5 4 7 5 4 3 7 7 6

4 2 4 2 5 4 3 5 4 3 6 6

22 93

6 9 8 6 # 6 b 5 4+ 7 6 6 4b b 5b 6

Musical score page 23, measures 1-4. The score consists of three staves. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. Measure 1 starts with a dynamic *tr*. Measures 2 and 3 continue the melodic line. Measure 4 ends with a dynamic *tr*.

Musical score page 23, measures 5-8. The score continues with the same three staves and measure structure as the first section, maintaining the melodic line and dynamics.

Musical score page 23, measures 9-12. The score continues with the same three staves and measure structure as the previous sections, maintaining the melodic line and dynamics.

Musical score page 23, measures 13-16. The score consists of two staves. The top staff uses treble clef and the bottom staff bass clef. Measure 13 starts with a dynamic *tr*. Measures 14-16 show harmonic changes indicated by Roman numerals below the staff: 4, 7, 5, 7b, 6, 5, 6, 6, 6, 6, 4, 5, 3. Measure 16 ends with a dynamic *tr*.

## 2. Recitativo

Basso

Ver - folgt dich gleich die ar - ge Welt, so hast du den - noch Gott zum  
Though all the world should vex you sore, yet God will faith - ful - ly de -

6 7 5 6

3

Freunde, der wi - der dei - ne Fein - de dir stets den Rük - ken hält. Und wenn der  
fend you and from the foes a - round you will shield you with his power. And though a

4 2 6 6

6

wü - ten - de He - ro - des das Ur - teil ei - nes schmähen To - des gleich ü - ber  
Her - od with his venge - ance to a dis - grace - ful death should sentence our bless - ed

5 6 4 2

8

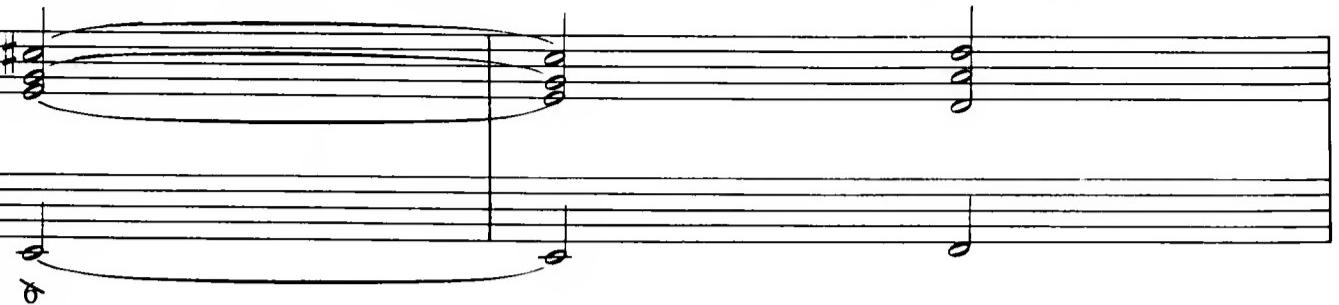
un - sern Hei - land fällt, so kommt ein En - gel in der Nacht, der  
Sav - iour ev - er - more, just then an an - gel in the night to

7 6 6

10

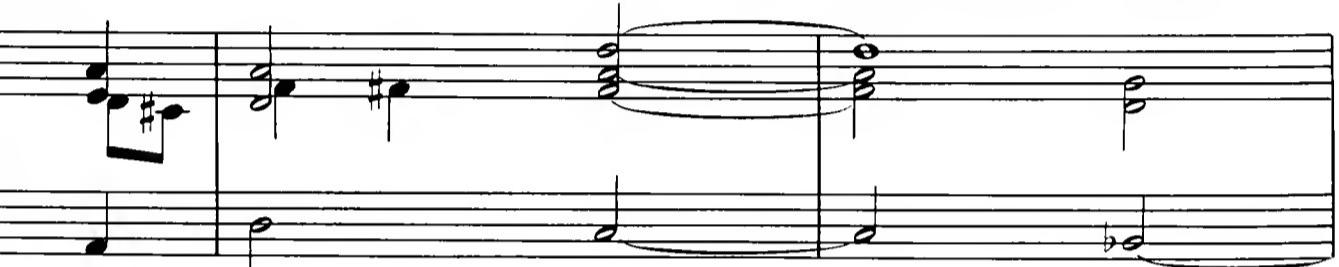
25

läs - set Jo - sephträu - men, daß er dem Wür - ger soll ent - flie - hen und  
*Jo - seph brings a vi - sion that he should flee the vi - cious ty - rant and*



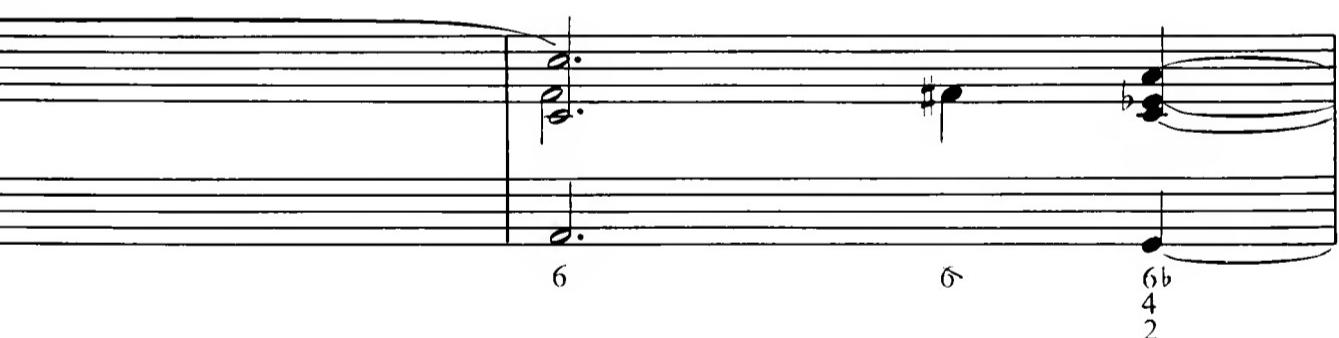
12

nach Ä - gyp-ten zie - hen. Gott hat ein Wort, das dich ver-trau-end macht. Er  
*jour-ney in - to E - gypt. God has a word that puts your fears to flight. He*



15

spricht: Wenn Berg und Hü - gel nie - der - sin - ken, wenn dich die Flut des  
*says, Though hills and moun-tains fall up - on you, though rag - ing floods of*



17

Was-sers will er-trin-ken, so will ich dich doch nicht ver-las-sen noch versäu-men.  
*wa-ters come to drown you, yet I the Lord will not de-ny you my pro-tec-tion.*



## 3. Aria

*Violino solo*

*Soprano*

*Basso continuo*

tr

tr

*f*

*f*

5 6 6 7 6 5 5 6 7 5 6 7 5 4

4

6 6 6 7 6 5 5 6 7 5 6

7 5 6 4 5 3 7 6 4 5 7

Ich  
I

bin ver - gnügt in mei - nem Lei - den,  
am con - tent in my af - flic - tion,

ich  
I

bin ver - gnügt, ver - gnügt in mei-nem Lei - den, denn Gott ist mei -  
am con - tent, con - tent in my af - flic - tion; my God shall ev -

- ne Zu - ver-sicht; ich bin ver - gnügt, ver - gnügt in mei-nem Lei - den,  
- er be my rock. I am con - tent, con - tent in my af - flic - tion;

28

denn Gott ist mei - ne Zu - ver-sicht, denn Gott ist mei - ne  
my God shall ev - er be my rock, my God shall ev - er

6 6 5      6 6 6      6 6      6 6

Zu - ver - sicht.  
be my rock.

5 4      6 5 6 5      6 4 5      6 7

29

7      7      7 5      6 5

Ich  
For

ha - be si - chern Brief und Sie-gel, und die - ses ist der  
it is signed and sealed in heav-en: God is for me the

7 4      8 5      6 7 #      6 5      6 7      7 4      5 6 7 #

32

7 4      8 5      6 7 #      6 5      6 7      7 4      5 6 7 #

fe - ste Rie - gel, — den bricht die Höl - le sel - ber nicht;  
*lock un-riv - en that powers of hell can - not un - lock;*

6: 6 5 6 4+ 6 6: 4+ 6 6: 5 4

tr tr

ich  
for

5 6: 6 6: 4+ 6 6: 6 6: 6 6: 6

p

ha - be - si - - - chern Brief und Sie - gel, und die - ses ist der fe - - -  
*it is signed and sealed in heav - en: God is for me the lock*

6 4 6 5 5 6: 5b 5 6 4 2b 6 5b

- - ste Rie - gel, den bricht auch selbst die Höl - le nicht, den bricht  
*un - riv - en that powers of hell cannot unlock, that powers*

6 5 6 5 5 6 5 5 6 5 7

30

48

auch selbst die Höl - - - le nicht, den bricht auch selbst die  
of hell can-not un-lock, that powers of hell can-

51

*tr*

Höl - le nicht. Ich bin ver - gnügt in mei - nem Lei - den,  
not un-lock. I am con - tent in my af - flic - tion,

54

ich bin ver - gnügt, ver -  
I am con - tent, con -

57

gnügt in mei-nem Lei - den, denn Gott ist mei - - ne Zu - ver-sicht; ich  
tent in my af - flic - tion, my God shall ev - er be my rock, I

31

60

bin ver - gnügt, ver - gnügt in meinem Lei - den, denn Gott ist  
am con - tent, con - tent in my af - flic - tion; my God shall

mei-ne Zu-ver-sicht, denn Gott ist mei - ne Zu - ver-sicht.  
ev - er be my rock, my God shall ev - er be my rock.

63

f

66

tr

tr

f

69

32

72

7 6 5      7 6 5      7

75

tr

#### 4. Recitativo

Soprano

Kann es die Welt nicht las - sen, mich zu ver - fol - gen und zu  
*If still the world tor - ments me and with un - ceas - ing zeal still*

Basso continuo

\*)

5

Arioso

3

has - sen, so weist mir Got - tes Hand ein and - res Land.  
*hates me, God shows me with his hand an - oth - er land.*

Ach! könnt es heu -  
*O on this ver -*

7b

5

6

4

\*) Die ganzen Noten der drei ersten Takte entstammen der autographen Partitur, die Viertelnoten autographen Eintragungen in den beiden Continuostimmen (siehe den Kritischen Bericht zu NBA I/4, S. 144 und 156).

The whole notes in the first three measures originate from the autograph score, the quarter notes from autograph entries in both the continuo parts (see the Critical Commentary to NBA I/4, p. 144 and 156).

6

- te noch ge - sche-hen, daß ich mein E - den möchte se - hen, ach, könnt es, könnt es  
*- y day un-fold-ing might I see E - den, my own dwelling, O might I on this*

9

heu - te noch, ach, könnt es heu - te noch ge - sche - hen, daß ich mein \_\_\_\_\_  
*ver - y day, O on this ver - y day un - fold - ing might I see \_\_\_\_\_*

11

E - den, daß ich mein E - den möchte se - hen, ach, könnt es heu - te\_ noch ge -  
*E - den, might I see E - den, my own dwell-ing, O on this ver - y day un -*

13

sche - hen, daß ich mein E - den, mein E - den möch-te\_ se - hen!  
*fold - ing might I see E - den, see E - den, my - own dwell - ing!*

## 5. Aria (Duetto)

Musical score for 5. Aria (Duetto) featuring nine staves:

- Oboe I**: Treble clef, 2/4 time, dynamic **f**. Notes: D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Oboe II**: Treble clef, 2/4 time, dynamic **f**. Notes: D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Oboe da caccia**: Bass clef, 3/4 time, dynamic **f**. Notes: B, C, D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Violino I**: Treble clef, 2/4 time, dynamic **f**. Notes: D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Violino II**: Treble clef, 2/4 time, dynamic **f**. Notes: D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Viola**: Bass clef, 3/4 time, dynamic **f**. Notes: B, C, D, E, F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note.
- Soprano**: Treble clef, 2/4 time. Rests throughout.
- Basso**: Bass clef, 2/4 time. Rests throughout.
- Basso continuo**: Bass clef, 2/4 time, dynamic **f**. Notes: B (eighth note), C (eighth note), D (eighth note), E (eighth note), F# (eighth note), G (eighth note), eighth note tied to sixteenth note, eighth note tied to sixteenth note.

Musical score page 35, featuring six staves of music. The top three staves are treble clef, the middle two are bass clef, and the bottom one is bass clef. The music consists of six measures per staff. The first measure of each staff contains six eighth-note pairs. The second measure contains six eighth-note pairs. The third measure contains six eighth-note pairs. The fourth measure contains six eighth-note pairs. The fifth measure contains six eighth-note pairs. The sixth measure contains six eighth-note pairs. The notes are primarily eighth notes, with some sixteenth-note pairs and quarter notes. The music is divided by vertical bar lines. The page number 35 is located in the top right corner.

12

36

Musical score for piano and voice. The piano part consists of three staves: treble, bass, and alto. The vocal line begins with eighth-note pairs followed by sixteenth-note patterns. A dynamic marking *p* appears at the end of the vocal line.

Continuation of the musical score. The vocal line continues with eighth-note pairs and sixteenth-note patterns. A dynamic marking *p* appears at the end of the vocal line.

Continuation of the musical score. The vocal line continues with eighth-note pairs and sixteenth-note patterns. A dynamic marking *p* appears at the end of the vocal line.

Continuation of the musical score. The vocal line begins with eighth-note pairs followed by sixteenth-note patterns. A dynamic marking *p* appears at the end of the vocal line.

Piano accompaniment: Eighth-note chords and sustained notes.

Vocal line: Dynamics f, f, f, f, f.

Piano accompaniment: Eighth-note chords.

Vocal line: Eight-note pairs and sixteenth-note patterns.

Piano accompaniment: Eighth-note chords.

Vocal line: Dynamics f, f, f, f, f.

Lyrics:

für	mir	ein'	schwe	-	re	Reis',
ful	road	be	fore	me		lies

Piano accompaniment: Eighth-note chords.

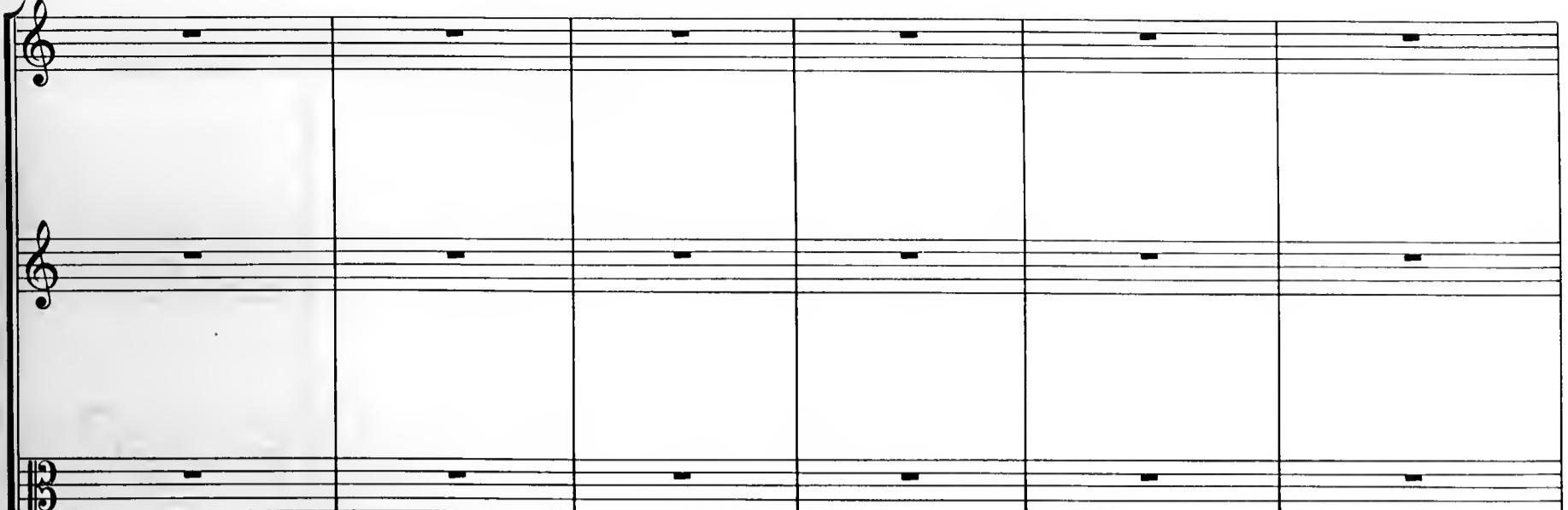
Vocal line: Eighth-note pairs and sixteenth-note patterns.

Musical score page 38, measures 25-28. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 25: All staves play eighth-note patterns. Measure 26: All staves play eighth-note patterns. Measure 27: All staves play eighth-note patterns. Measure 28: All staves play eighth-note patterns. Dynamics: 'f' (fortissimo) in measure 25, 'f' in measure 26, 'f' in measure 27, and 'tr' (trill) in measure 28.

Musical score page 38, measures 29-32. The score consists of three staves. The top staff is treble clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 29: All staves play eighth-note patterns. Measure 30: All staves play eighth-note patterns. Measure 31: All staves play eighth-note patterns. Measure 32: All staves play eighth-note patterns. Dynamics: 'f' (fortissimo) in measure 29, 'f' in measure 30, 'f' in measure 31, and 'tr' (trill) in measure 32.

Musical score page 38, measures 33-36. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measures 33-36 are entirely blank (rests).

Musical score page 38, measures 37-40. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 37: Treble staff has quarter notes, Bass staff has eighth-note patterns. Measure 38: Treble staff has quarter notes, Bass staff has eighth-note patterns. Measure 39: Treble staff has quarter notes, Bass staff has eighth-note patterns. Measure 40: Treble staff has quarter notes, Bass staff has eighth-note patterns. Dynamics: 'f' (fortissimo) in measure 37.



*p*

*p*

*p*

Musical score for measures 39-45. The score consists of three staves: Treble, Bass, and Bass (continuation). The dynamics *p* are indicated for all staves. The music features various note patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 46-52. The score consists of three staves: Treble, Bass, and Bass (continuation). The music continues with various note patterns and rests.

Nur ge - trost, ge - trost, — ihr Her - zen, nur ge - trost,  
*Now take heart, take heart, — blest spir - its, now take heart,*

*p*

Musical score for measures 53-59. The score consists of two staves: Treble and Bass. The dynamic *p* is indicated for the Treble staff. The music features eighth and sixteenth note patterns and rests.

p

zu  
to

nur ge - trost, ge - trost, ihr  
now take heart, take heart, blest Her - zen, ge - trost, ihr Her - zen,  
spir - its, take heart, blest spir - its;

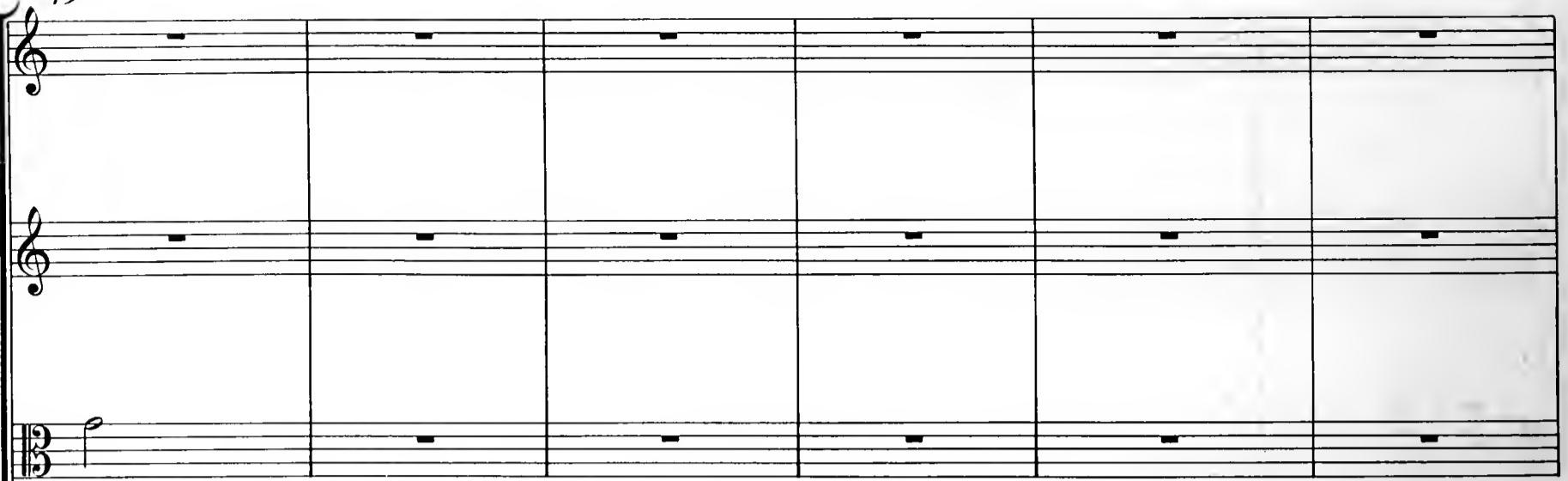
Musical score page 43. The top staff consists of five measures of treble clef music. The first three measures have dynamic markings *f*. The fourth measure has a dynamic marking *f* above a curved line. The fifth measure has a dynamic marking *f*. The bottom staff is a bass staff with four measures of music.

Musical score page 41. The top staff consists of five measures of treble clef music. The first measure has a sixteenth-note pattern. The second measure has a eighth-note pattern. The third measure has a sixteenth-note pattern. The fourth measure has a eighth-note pattern. The fifth measure has a sixteenth-note pattern. The bottom staff is a bass staff with five measures of music. The first measure has a eighth-note pattern. The second measure has a eighth-note pattern. The third measure has a eighth-note pattern. The fourth measure has a eighth-note pattern. The fifth measure has a eighth-note pattern.

Musical score page 41 with lyrics. The lyrics are in German and English. The lyrics are:

dir                   ins                   Him                   mels                   Pa                   ra  
thee                 in                   heav                  en's                  par                  a  
  
hier                   ist                   Angst,               dort Herr -  
here                  is                   fear,                 there maj -

Musical score page 41. The top staff consists of five measures of treble clef music. The first measure has a eighth-note pattern. The second measure has a eighth-note pattern. The third measure has a eighth-note pattern. The fourth measure has a eighth-note pattern. The fifth measure has a eighth-note pattern. The bottom staff is a bass staff with five measures of music. The first measure has a eighth-note pattern. The second measure has a eighth-note pattern. The third measure has a eighth-note pattern. The fourth measure has a eighth-note pattern. The fifth measure has a eighth-note pattern.



Musical score page 42, measures 42-49. The top staff features sixteenth-note patterns. The second staff shows eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns.

Musical score page 42, measures 42-49. The top staff is blank. The second staff is blank. The third staff is blank. The fourth staff is blank. The fifth staff is blank.

deis,  
dise.

Musical score page 42, measures 42-49. The top staff is blank. The second staff is blank. The third staff is blank. The fourth staff is blank. The fifth staff is blank.

- - - lich - keit, hier \_\_\_\_\_ ist \_\_\_\_ Angst, \_\_\_\_\_ dort Herr -  
- - - es - ty, here \_\_\_\_\_ is \_\_\_\_ fear, \_\_\_\_\_ there maj -

Musical score page 42, measures 42-49. The top staff features eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. The fifth staff has eighth-note patterns.

55

43

55

43

- lich-keit, dort Herr - lich-keit!  
- es - ty, there maj - es - ty.

44

61

tr

p

tr

da

It

p

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The vocal part is in soprano range, indicated by a soprano clef. The lyrics are: "ist mein rech - tes Va - ter". The piano accompaniment features sustained notes and eighth-note chords.

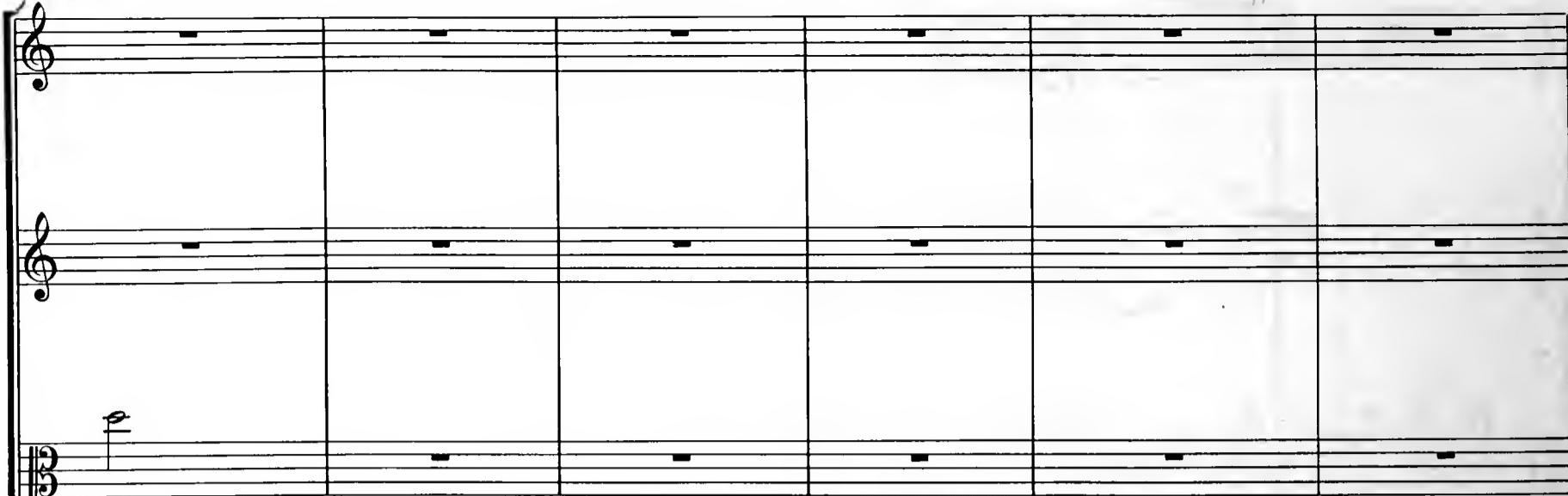
Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The vocal part continues with the lyrics: "ist mein rech - tes Va - ter". The piano accompaniment features eighth-note chords and sustained notes.

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The vocal part continues with the lyrics: "ist mein rech - tes Va - ter". The piano accompaniment features eighth-note chords and sustained notes.

ist mein rech - tes Va - ter  
is my home - land and my

Und die Freu -  
And the joys

Musical score for piano and voice. The piano part consists of two staves. The top staff has a treble clef, a key signature of one sharp, and a common time signature. The bottom staff has a bass clef and a common time signature. The piano accompaniment features eighth-note chords and sustained notes.



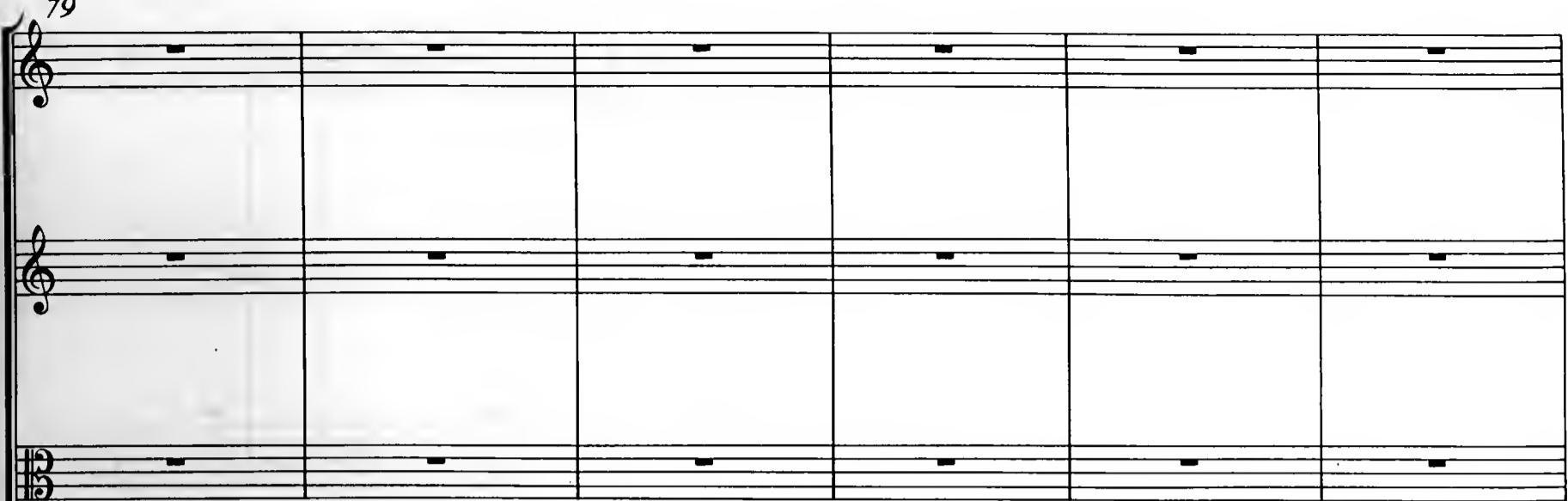
A musical score page featuring three staves. The top staff has a treble clef and contains six measures of eighth-note patterns. The middle staff has a bass clef and contains two measures of quarter notes. The bottom staff has a bass clef and contains two measures of eighth-note patterns.

land,  
good

- de je - - ner Zeit, und die Freu - - - de je - ner  
— that there — shall be, and the joys — — — that there shall

A musical score page featuring three staves. The top staff has a treble clef and contains three measures of rests. The middle staff has a bass clef and contains three measures of eighth-note patterns. The bottom staff has a bass clef and contains three measures of eighth-note patterns. Below the middle staff, lyrics are written in both German and English, corresponding to the musical structure.

A musical score page featuring three staves. The top staff has a treble clef and contains three measures of eighth-note patterns. The middle staff has a bass clef and contains three measures of eighth-note patterns. The bottom staff has a bass clef and contains three measures of eighth-note patterns.



Musical score showing vocal parts and piano accompaniment. The vocal parts consist of soprano, alto, and bass staves. The piano accompaniment is shown below the vocal parts. The vocal parts are mostly silent or have rests in this section.



Musical score showing vocal parts and piano accompaniment. The vocal parts consist of soprano, alto, and bass staves. The piano accompaniment is shown below the vocal parts. The vocal parts are mostly silent or have rests in this section.

Zeit ü - ber- wie-get al - le Schmer - - - - - zen, al - le  
be o - ver - mas-ter all your tor - - - - - ments, all your

Musical score showing vocal parts and piano accompaniment. The vocal parts consist of soprano, alto, and bass staves. The piano accompaniment is shown below the vocal parts. The vocal parts are mostly silent or have rests in this section.

85

48

f f f f f f

p

f f f f f f

f f f f f f

dar - an du dein Blut hast  
for which thou once didst shed

f f f f f f

Schmer-zen, und die Freu -  
tor - ments, and the joys

f f f f f f

*f**f**f**f**f**f**tr**tr*ge  
thywandt.  
*blood.*- de je -  
— *that there* —- ner Zeit ü - ber - wie -  
shall be o - ver - mas -- get al - le Schmerzen.  
- ter all your tor - ments.*f*

Musical score for three staves (Treble, Bass, and Alto) showing measures 50-55. The Treble staff features sixteenth-note patterns. The Bass staff consists of eighth-note pairs. The Alto staff has eighth-note pairs.

Musical score for three staves (Treble, Bass, and Alto) showing measures 56-61. The Treble staff features sixteenth-note patterns. The Bass staff consists of eighth-note pairs. The Alto staff has eighth-note pairs.

Musical score for three staves (Treble, Bass, and Alto) showing measures 62-67. The Treble staff is silent. The Bass staff consists of eighth-note pairs. The Alto staff has eighth-note pairs.

Musical score for three staves (Treble, Bass, and Alto) showing measures 68-73. The Treble staff is silent. The Bass staff consists of eighth-note pairs. The Alto staff has eighth-note pairs.

Nur ge - trost,      nur ge - trost,      hier ist Angst,  
Now take heart,      now take heart;      here is fear,

Musical score for three staves (Treble, Bass, and Alto) showing measures 74-79. The Treble staff features quarter-note chords. The Bass staff has eighth-note pairs. The Alto staff has eighth-note pairs.

Musical score page 103, measures 1-5. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 1: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 103, measures 6-10. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 6: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 103, measure 11. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 11: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 103, measure 12. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 12: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

dort Herr - lich - keit, dort \_\_\_\_\_ Herr - lich - keit!  
there maj - es - ty, there \_\_\_\_\_ maj - es - ty!

Musical score page 103, measure 13. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The music is in common time. Measure 13: Treble staff has eighth-note pairs. Middle staff has eighth-note pairs. Bass staff has eighth-note pairs.

# DIE BACH KANTATE

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**Neueinspielung sämtlicher Kirchenkantaten Johann Sebastian Bachs zum  
300. Geburtstag am 21. März 1985 in Einzelschallplatten.**

**Ausführende:**      Bach-Ensemble Helmuth Rilling  
                            Gächinger & Frankfurter Kantorei  
                            Figuralchor der Gedächtniskirche Stuttgart  
                            Indiana University Chamber Singers  
                            und namhafte Vokalsolisten.

**1. Einzelschallplatten:**

Bis zum 300. Geburtstag Johann Sebastian Bach's – am 21. März 1985 – werden alle ca. 200 Kirchenkantaten mit Helmuth Rilling und dem Bach-Ensemble eingespielt sein.

Jeder Einzelplatte liegt eine detaillierte Werkeinführung sowie der Kantatentext bei. Die Serie kann abonniert werden oder einzeln bezogen werden.

**2. Schallplatten-Kassetten:**

Sämtliche Kirchenkantaten dieser Einspielung werden auch als Schallplatten-Kassetten angeboten. Jede Kassette enthält 4 LP's mit Kantatentext, ausführlicher Werkbeschreibung sowie Taschenpartitur.

**3. Aufführungsmaterial:**

Parallel zur Plattenedition in LP-Kassetten legt der Hänsler-Verlag auch ein komplettes Aufführungsmaterial zu jeder Kantate vor. Das Aufführungsmaterial besteht jeweils aus der Dirigierpartitur, Taschenpartitur, Klavierauszug, Chorpartitur und Instrumentalstimmen.

Hänssler

